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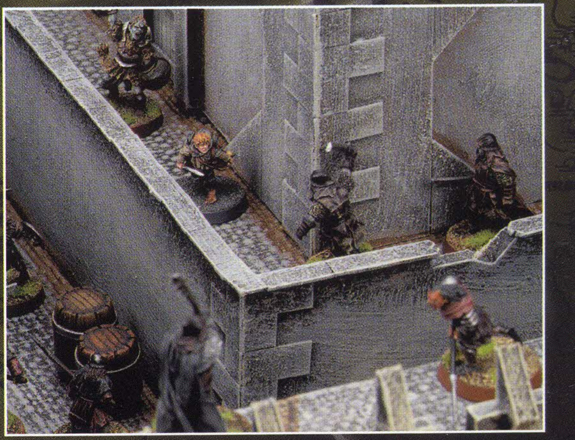

SAM FIGHTS HIS WAY PAST THE FEUDING ORCS TO SAVE FRODO!

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Pass of the Spider

High atop Mordor's western mountain range, above the Morgul Vale, lies Cirith Ungol, known as the Pass of the Spider in the tongues of Men. It is the only way for Frodo to cross over into Mordor, but without Sam, can he survive the dangers that lurk there?

Thwarted at the Black Gate, Frodo has taken Gollum's advice and headed to Cirith Ungol, unaware of the creature's treacherous plot. As the burden of The Ring grows with Frodo's every step, he becomes more and more reliant upon Gollum's whisperings. Soon, a wedge is driven between Frodo and his faithful companion, culminating with a dejected Sam being sent away. Gollum's trap is revealed when, after being lured into the lair of Shelob, Frodo is struck down and poisoned. Sam's timely return saves Frodo from Shelob but, believing his friend is already dead, the distraught Sam prepares to continue the quest alone. It is only as Orcs are carrying Frodo's body away that he discovers that the spider's poison has not killed Frodo, but has instead paralysed him. Sam must now rescue Frodo from the Tower of Cirith Ungol before the Orcs subject the Ringbearer to torture and death.

In this Pack's Playing the Game, we look at the tactics of using your troops in formation instead of individually. In the Battle Game, Sam must rescue Frodo from the Tower of Cirith Ungol, while the Painting Workshop looks at how to paint your Shagrat model. Finally, Modelling Workshop guides you through the construction of an imposing Orc Garrison to represent Cirith Ungol.

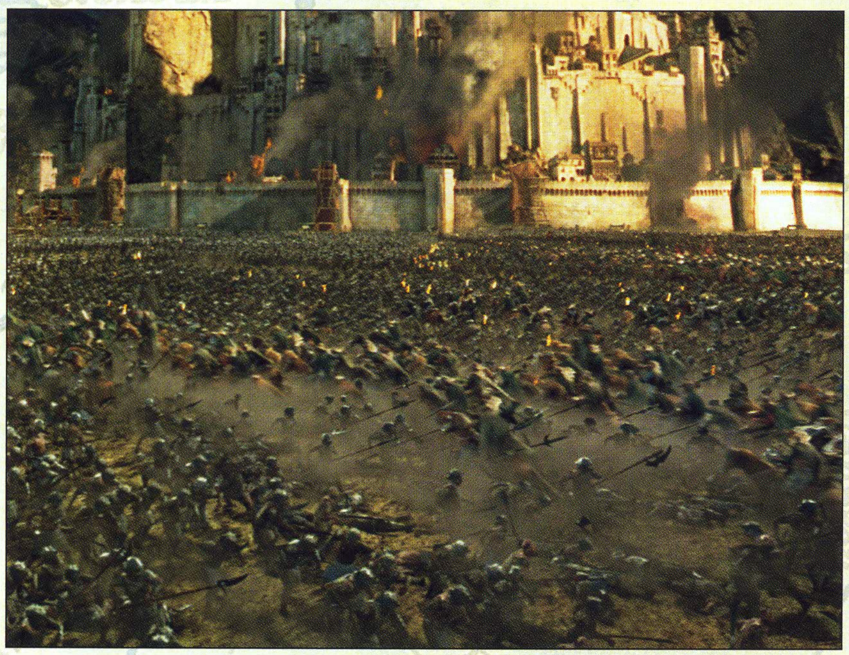
> *'I don't take orders from stinking Morgul rats!'*
>
> SHAGRAT™

▲ CIRITH UNGOL URUK-HAI

Sam's only chance of saving Frodo is to sneak past the Orcs and Uruks.

Battle Game Tactics

As you have grown in experience as a general, you will have learned many new rules and tactics to aid you in your Battle Games. Here, we look at ways to turn some of the newer rules to your advantage, hopefully leading you to glorious victory!



With each *Battle Games in Middle–earth* Pack, the rules of the game have expanded and, as a result, you have learned many new tactics. However, the more the rules develop, the more challenges you have as a player. Newer concepts, such as volley fire and banner bearers, add an extra dimension to your Battle Games but can provide problems for even the canniest general. Using the rules to your fullest advantage is challenging, but so is defeating an opponent who is equally skilled. Here, we take a look at each phase of the game in turn, highlighting some unusual or particularly effective rules and tactics that are helpful in each of them.

◄ EPIC CLASH
In the confusion of a massive battle, the greatest tactician will often win the day.

Priority

Priority is randomly determined, which seemingly gives you no tactical options. However, winning or losing priority will be important to your actions during the turn, so it is worth being prepared either way so that you have a back-up plan if an important priority roll doesn't go your way. You will have realised by now that in the early parts of most scenarios it is better to lose the priority roll and go second. This is because it is a great help to see your opponent's opening moves so that you can better react to them with your own force. Later on, when enemy models are in range to be charged by your own warriors, it becomes more of an advantage to go first, allowing you to pin enemies in place before they can move and prevent Heroes from using their special abilities.

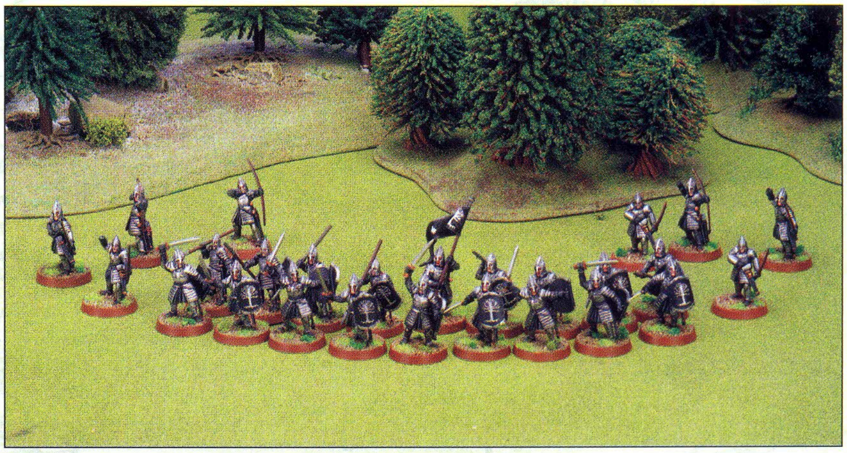
▲ STAND-OFF
As the two sides face each other, both players hope for priority so that they will have the opportunity to charge first.

The Move Phase

The Move phase is actually the most important stage of most game turns. Positioning, charging and counter–charging, as well as using magical powers, can all have a dramatic effect on the outcome of the turn and the game.

Defensive Formations

You will often find that, during the Move phase, an opponent will endeavour to outnumber your models when charging. Sometimes you may not be in a position to counter-charge, leaving your warriors overwhelmed or even trapped. The best way to avoid this situation is through planning ahead. Try deploying your models in tight formations, with a number of spears at the back ready to support the models in the front line. Banner bearers are immensely useful in formations, as their influence will reach more models in a tightly packed area. A great tactic for Evil forces to try is to position terrifying monsters in the front line, making it less likely that the Good warriors will be able to charge. The addition of a Ringwraith with the Drain Courage power can make this tactic even more effective, as the Good side will be more likely to flee rather than engage the Nazgûl in combat.



▲ BATTLE LINES DRAWN

A typical battle formation has well–defended troops with shields at the front, spears behind and archers at the flanks. The banner bearer deploys in the centre where his influence is maximised.

◄ CAVALRY CHARGE

The Warg Riders of Isengard crash into the Gondorian battle–line, putting paid to the Good side's plans.

The Art of Charging

The most common way to counter these tactics is to attack enemy formations with even more warriors, along with powerful Heroes. The inclusion of cavalry can further even the odds, giving your warriors additional attacks when they charge. Also, the increased movement rate of cavalry models can often allow them to get behind rigid battle-lines, throwing the enemy into disarray.

An effective way of dealing with terrifying creatures is to use warriors with throwing weapons. Warriors of Rohan are a particularly good force to try this with. Charge the warriors armed with throwing weapons at the terrifying creature and throw them at it as you go. If you manage to kill the terrifying creature, you will be able to redirect the charge into a softer target. The weapons are thrown before the Terror test is taken, so even if the test is failed you still have a chance to cause some damage.

➤ TARGET THE WRAITH

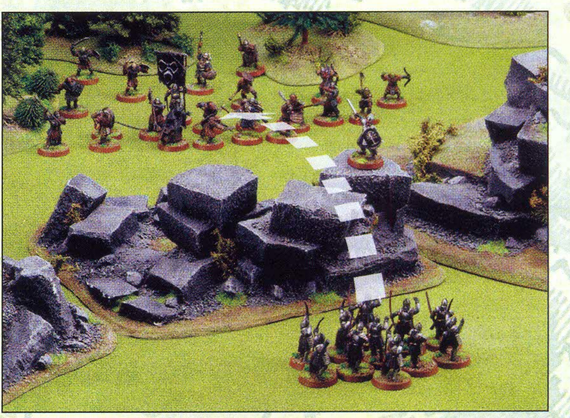
The Rohirrim charge the Nazgûl, hurling throwing spears at it as they advance.

The Shoot Phase

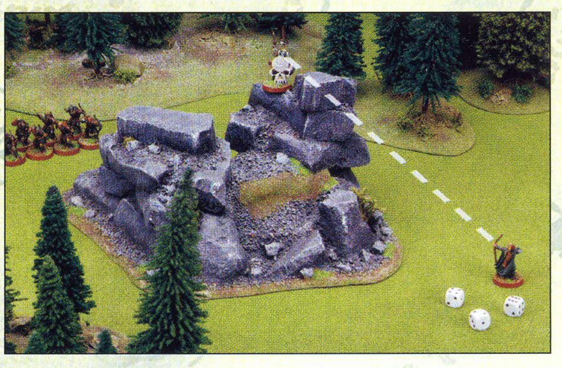
With the introduction of the Volley Fire rule in Pack 26, the battlefields of Middle-earth have become much more dangerous places, with archers raining down arrows on targets that would normally be hidden from sight or out of range.

Open Fire!

Volley fire gives you a method of striking at troops from a much greater range than normal. What's more, you do not need to draw direct lines of sight to your targets when using this method of shooting. As only a single model in your force needs to be able to see a potential target, this allows you to hide your archers behind terrain or friendly troops. So that you can maintain line of sight to your favoured targets, it is worth deploying one or two tough warriors as 'spotters' in a good vantage point – preferably in cover of some kind – and call out targets to your archers. This will allow you to keep your army set back from the enemy, raining volley fire upon them until the time is right to strike.



If you are having trouble against an opponent who is using volley fire against you, then you will have to pick out his spotters and kill them quickly to minimise his choice of target. The best methods for this are to shoot at them with a Hero, such as Haldir or Legolas, or to ride them down with cavalry. The speed of mounted models means that they can reach the spotters faster than your infantry, preventing your opponent from volley firing for a couple of turns.



▲ HAIL OF ARROWS
The spotter on the ridge shouts instructions to the regimented Gondorian archers below.

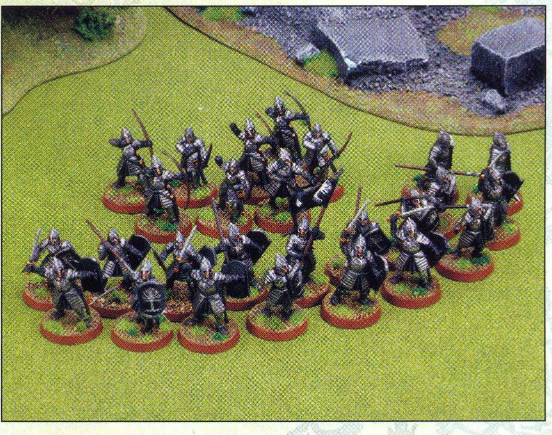
◄ BRING HIM DOWN!
Legolas fires three shots and uses his Might points to ensure that he kills the Orc spotter.

TOP TIP

Certain models – such as the Rangers of Gondor – are allowed both spears and bows. As explained in Pack 9, a model supporting a friend with a spear does not count as being part of the combat. If you can position these warriors to support friends with their spears in combat, yet still be in base contact with each other, then they can continue to volley fire at distant enemies and contribute to the fight at the same time.

Battle Lines

With the volley fire tactic in mind, you can improve the battle formation discussed earlier. Try placing a solid line of tough warriors with shields at the front of your formation, with a line of spear- or pike-armed warriors behind them. A Hero in the front rank and a banner bearer at the rear will strengthen the formation considerably. Finally, behind the shelter of these warriors, position a line of archers – keeping them in contact with each other – to volley fire at the enemy. Formations such as this should be able to see off an ill-prepared foe even when outnumbered.



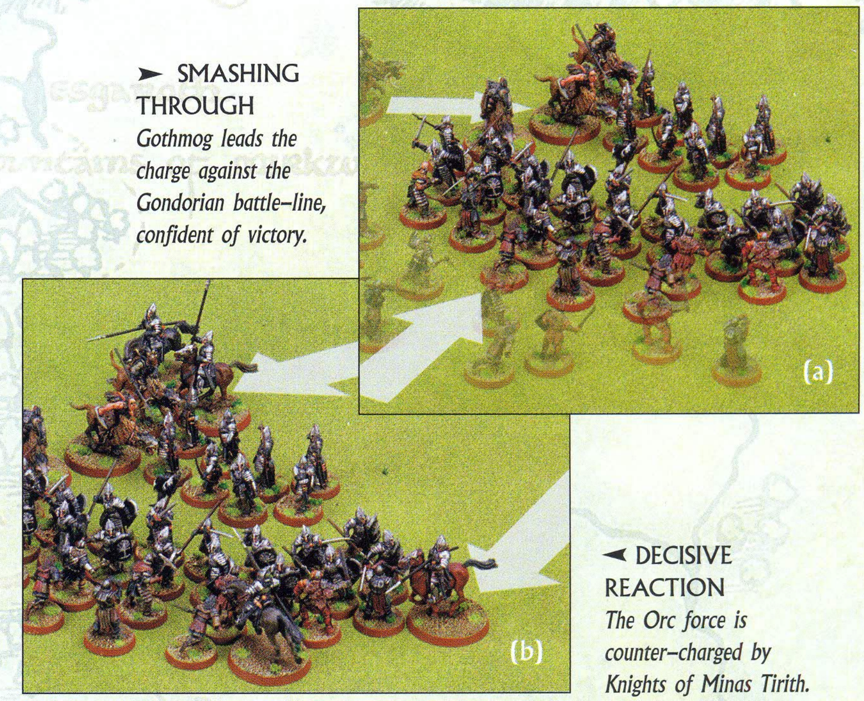
► FORMING A WALL
This formation gives you a strong defensive advantage.

The Fight Phase

Once you begin to use formations in battle, you will see a difference in the way games are played. However, there is still the question of how to deal with powerful Heroes, who can thwart even the soundest of plans.

Battle is Joined

Despite the strength of battle formations, a good opponent will try to identify weak points in your army and focus his attacks against them. Powerful Heroes, such as Aragorn or Gothmog, as well as large monsters like Trolls, can charge headlong into a formation and, with a little luck and some help from their comrades, break right through it (pic a). The other main danger is an opponent's cavalry, which can outmanoeuvre your formations and get around the back or sides, making a mockery of the defensive spear block. To counter this, it is worth having an extra Hero nearby, or even positioning a few cavalry models near the flanks of the formation, ready to deploy where they are most needed (pic b). Extra points of Might to throw into the fray, added to the bonus of being able to re-roll dice in combat thanks to your banner, should help to see off the threat.



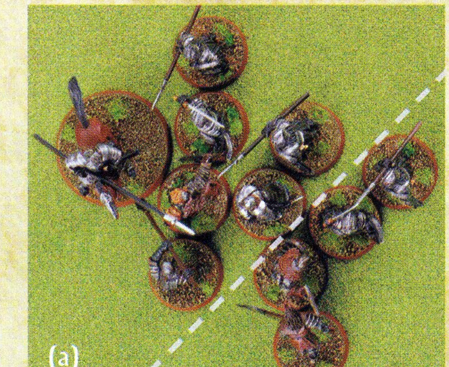
➤ SMASHING THROUGH
Gothmog leads the charge against the Gondorian battle-line, confident of victory.

◄ DECISIVE REACTION
The Orc force is counter-charged by Knights of Minas Tirith.

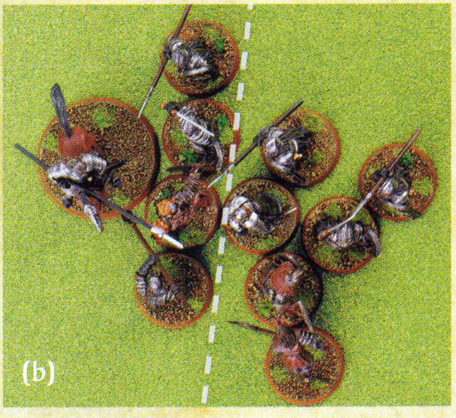
RECAP

Splitting Fights

As explained in Pack 5's Playing the Game, priority plays an important role in determining the course of combat, as the player with priority chooses how the fights are split up. In this example, the Evil player has charged a Good formation, but Gothmog has been counter-charged by a Knight of Minas Tirith. If Good had priority, they would try to maximise their attacks against Gothmog (pic a). However, the Evil side would try to minimise the strikes on their leader in order to consolidate their position next turn (pic b).



◄ GOOD PRIORITY
The Good player brings as many attacks as possible to bear against Gothmog.



➤ EVIL PRIORITY
The Evil player splits Good models off against the regular Orcs, to give Gothmog the best chance of winning.

Treachery at Cirith Ungol™

In their dispute over Frodo's mithril coat, the two factions of Orcs in the tower of Cirith Ungol attack each other as discipline breaks down completely. Here, we present you with rules for recreating this event in your Battle Games.

After capturing Frodo, the party of Orcs from Minas Morgul, led by Gorbag, travels on to the tower of Cirith Ungol. There, an argument ensues over possession of Frodo's mithril coat between Gorbag and Shagrat, leader of the Cirith Ungol garrison. This soon develops into a full-scale battle, with the Cirith Ungol Uruk-hai turning upon the Morgul Orcs. Unknown to both parties, the ever-loyal Sam Gamgee is using their infighting as cover for a desperate attempt to rescue his master.

In this Pack's Battle Game, we show you how to recreate this series of events on the tabletop. As with the Battle Game from Pack 17, this game sees both players controlling an Evil side, as internal squabbling between Orcs and Uruk-hai erupts into bloody violence.

◄ UNDISCIPLINED ORCS

As Sauron's minions fight among themselves, Sam sneaks his way up the tower to Frodo's rescue.

THE COMBATANTS

In this Battle Game, two different Evil sides face off against each other. The Orc side comprises Gorbag, an Orc Captain, six Orcs with hand weapons and shields, three Orcs with spears and three Orcs with two-handed weapons. The Uruk-hai forces consist of Shagrat, an Uruk-hai Captain and five Uruk-hai with hand weapons. For this Battle Game you will also need your Frodo model from Pack 3 and the Sam model from Pack 25.

▲► CHAMPIONS OF EVIL

Gorbag and Shagrat lead the two opposing factions in the fight.

▲ BRAVE SAM

Sam's devotion to Frodo drives the brave Hobbit to great deeds of heroism.

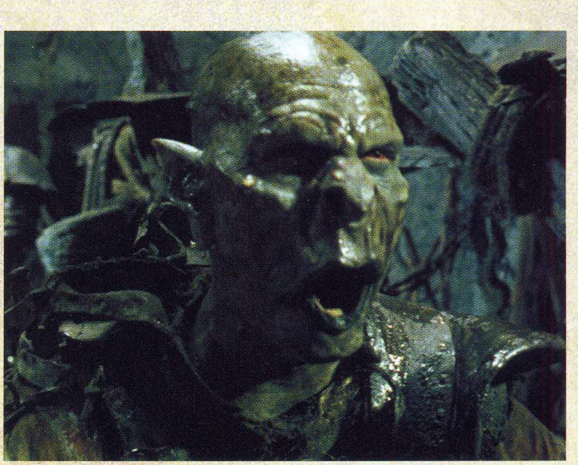
CHARACTER PROFILES

Shagrat's™ Uruk-hai™

Captain of the tower of Cirith Ungol, Shagrat is a cruel and unforgiving leader. Distrustful of others and resentful of those that would usurp his command, the Uruk-hai Captain keeps a careful watch on Gorbag's Morgul Orcs as they travel through the mountain pass. The discovery of Frodo near Shelob's lair is all it takes to upset this uneasy relationship and arouse the Uruk's greed – a greed that sparks an argument between Shagrat and Gorbag, leading to all-out conflict between the two Evil forces.

Gorbag's™ Orcs

Gorbag's Orcs are from the citadel of Minas Morgul, but have much in common with the hordes of their kind that populate the plains and fortresses of Mordor. Beneath their cowardly nature lurks a black core of treachery and malice. Gorbag in particular embodies the selfishness of Orcs, thinking only of his own gain and favour in the eyes of his master. It is this ambition and avarice that leads the Orc Captain to challenge Shagrat over the mithril shirt.



Sam™

Before he left the Shire, Sam swore never to leave Frodo's side, a promise the brave Hobbit means to keep. After the horrors of Shelob's lair, Sam follows the Orcs to the Tower of Cirith Ungol, determined to save his master. During the conflict between the Uruk-hai and the Orcs, Sam fights his way into the tower, desperate to reach Frodo – proving just what a brave heart and a sharp blade can achieve.

BASE PROFILES

	F	S	D	A	W	C	Move	M	W	F
Shagrat	5/-	4	5	2	2	4	14cm/6"	3	1	1
Uruk-hai Captain	5/-	4	5	2	2	4	14cm/6"	2	1	1
Uruk-hai	4/-	4	5	1	1	3	14cm/6"	-	-	-
Gorbag	4/-	4	5	2	2	3	14cm/6"	3	1	1
Orc Captain	4/-	4	5	2	2	3	14cm/6"	2	1	1
Mordor Orcs	3/-	3	4	1	1	2	14cm/6"	-	-	-
Sam	3/3+	2(3)	3	1(2)	1	5	10cm/4"	2	2	3

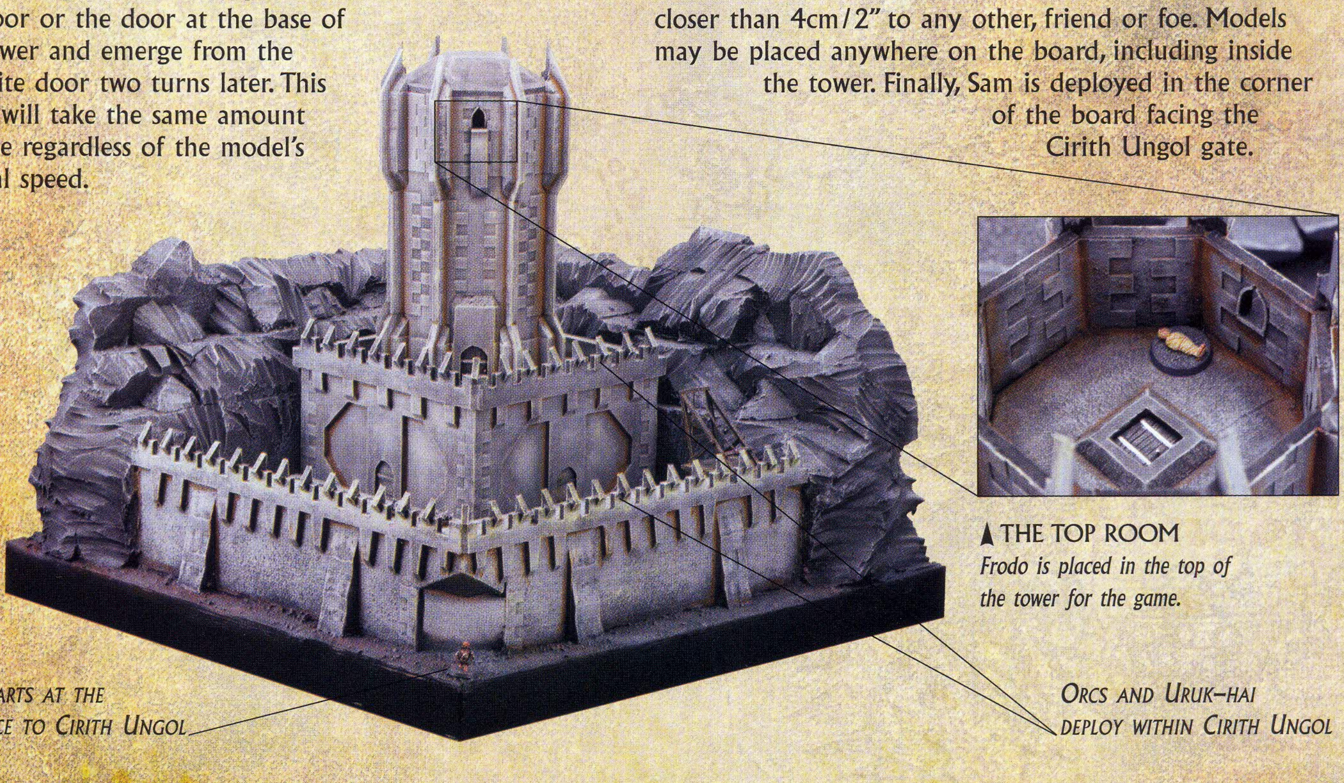
NB. Any model that carries a shield adds +1 to its Defence value, unless it also has a bow. On Sam's profile, the bracketed numbers for Strength and Attacks indicate the special scenario benefits detailed opposite.

The Gaming Area

This battle is fought on the 60cm/2' square modular board section from this Pack's Modelling Workshop, featuring the Tower of Cirith Ungol. Models may move normally inside the armoury at the base of the tower and in the tower room. Models wishing to climb up or down the tower can enter through either the top room's trapdoor or the door at the base of the tower and emerge from the opposite door two turns later. This climb will take the same amount of time regardless of the model's normal speed.

Starting Positions

In this Battle Game, the players take turns in deploying their troops. Both players roll a dice – the player that scores the highest begins to place their models first. The Orc player places two models at a time while the Uruk-hai player places one. Heroes can be placed at any time instead of another model. No warrior may be placed closer than 4cm/2" to any other, friend or foe. Models may be placed anywhere on the board, including inside the tower. Finally, Sam is deployed in the corner of the board facing the Cirith Ungol gate.



▲ THE TOP ROOM
Frodo is placed in the top of the tower for the game.

Sam starts at the entrance to Cirith Ungol

Orcs and Uruk-hai deploy within Cirith Ungol

Special Scenario Rules

Controlling Sam

In this Battle Game, Sam is controlled by the side that has Priority each turn, effectively becoming a model in their force. The player with Priority controls Sam in all respects with only the restrictions presented below:

- Sam must always try to move his full distance if he does not charge. He must endeavour to end his move closer to Frodo.
- Dodging and ducking through the chaos of combat, Sam can move through models that belong to the player controlling him that turn as if they were not there, though he cannot end his move in their control zone.
- No other models can benefit from Heroic Actions performed by Sam.

▲ CHAOTIC COMBAT

In control of Sam, the Orc player moves the Hobbit through his own models.

This is for my old Gaffer!

Sam is distraught over the capture of Frodo and will do anything he can to save his friend. For this scenario Sam benefits from the following special rules:

- In addition to his normal sword, Sam is armed with Sting. This increases both his Strength and Attacks by 1 (these bonuses are included in his profile).
- Such is Sam's anger over the loss of Frodo, he is filled with incredible determination as he furiously tries to rescue his friend. Each turn Sam may spend a point of Might without reducing his total, effectively giving him a free point of Might every turn.
- Both the Orcs and Uruks are surprised to come across the enraged Sam as he battles his way to the top of the tower. With Sting glowing blue in his grip and his form hidden by shadows, some even mistake him for a mighty Elven warrior. For the duration of the game Sam causes Terror in all Evil models.

That Shiny Shirt's Mine!

Both Shagrat and Gorbag are fighting for possession of Frodo's mithril shirt. In this scenario any model – with the exception of Sam – can carry the shirt. This has no effect on their profile, but should be marked on the model's base with a piece of paper or similar token. If a warrior wins a fight against a model carrying the shirt then they snatch the shirt and may strike blows as normal.

If Sam wins a Fight against a model carrying the shirt he will not take it. If he kills a model carrying the shirt, then place the slain model on its side to mark where the shirt lies. It may then be picked up during the Move phase by any model that passes over it. Shagrat begins the game with the shirt.

➤ STEALING THE SHIRT

Winning the Fight, Gorbag takes the shirt and kills his opponent.

Winning the Game

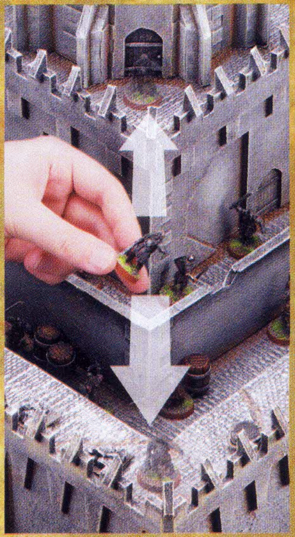
- The game ends when Sam is either killed or reaches Frodo at the top of the tower.
- Whichever side has control of the mithril shirt at the end of the game wins. If neither side has control of the shirt, then the game is a draw.

URUK-HAI TACTICS

Using the Uruk-hai, you will be outnumbered by the Orcs about two to one. This means you will have to make use of the terrain to prevent your warriors from becoming surrounded. Individually tougher than the Orcs, you will have the advantage in one-on-one fights. In addition, both Shagrat and the Uruk-hai Captain have a higher Fight value than any of the other models. This, combined with their Might, means they are the best choice if you do have to take on a large group of Orcs.

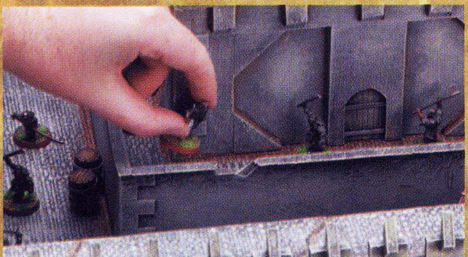
Another important advantage in this scenario for the Uruk-hai player is that Shagrat begins play in possession of the mithril shirt. You can use this to your advantage by holding back Shagrat during deployment and placing him last. This will force the Orc player to deploy most of his warriors without knowing where the mithril shirt will be, as well as allowing you to choose a good, defensive position for Shagrat. However, while it is important to protect the shirt, don't be afraid to use Shagrat in combat as you will need his Might to give you the best chance of winning.

◄ FIGHTING ORCS
The Uruk–hai use the tight confines of the tower to face the Orcs one at a time.



► GUESSING GAME
Placing Shagrat last means he can choose the best position.

◄ AXES AND SPEARS
Remember that spearmen cannot assist warriors who are using double–handed weapons.



► CORNERED!
The Uruk–hai warrior is surrounded by the deploying Orcs.

ORC TACTICS

In this Battle Game, you will have the advantage of numbers as well as a better variety of weapons on your models. This is important to remember when you try to surround and attack the Uruk-hai – be careful to put your models armed with spears and double-handed weapons in the best positions.

During deployment, you can also take advantage of your greater numbers. Considering that no model can be placed within 4cm/2" of another model – friend or foe – you can effectively cut off areas of the battlefield by deploying your Orcs about 10cm/4" apart. You can also use this tactic to box in Uruk-hai models that have already been placed, cutting them off from their comrades and forcing them to combat your warriors straight away.

SAM TACTICS

Using Sam in this scenario can be tricky, as you cannot be sure that you will be able to control him from turn to turn. This means that, when deciding what you want him to do, you should be aware of where he will end up and what this might mean for you in the next turn. The only thing you can be certain of is that he must move closer to the tower. Bearing this in mind, if you have a model carrying the shirt, don't place him in a position where Sam might be able to attack him.

◄ DANGEROUS HOBBIT
The Orc player gets priority and sends Sam to aid one of his warriors.

When using Sam to attack your opponent's models, be aware of who has the shirt, because if Sam dies, the game ends. This means if you have the shirt your opponent will be more hesitant to attack him, and may well shield if he can to prevent Sam from being hit. However if your opponent has the shirt then they are likely to try to kill Sam as quickly as possible. Finally, when you are using Sam, don't be afraid to use his Might, since you may not have control of him for long and you want to give the brave, little Hobbit the best chance of killing your enemies.

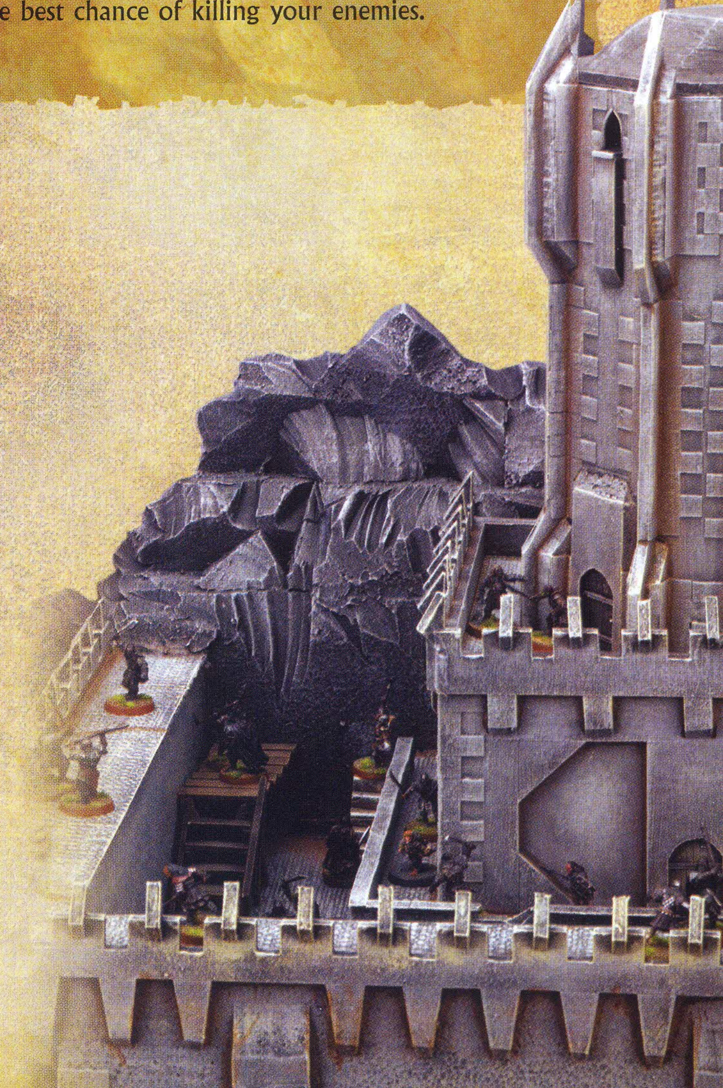
► FENDING OFF SAM
The Orc warriors shield so as not to strike blows against Sam.

Alternative Approaches

Changing the Sides

You might like to pit Sam against the entire garrison of Cirith Ungol in his effort to rescue Frodo. Use the scenario as it is but with one player taking control of both the Orcs and Uruk-hai, and the other player controlling Sam. Ignore the rules for the mithril shirt as well as those for controlling Sam. The victory conditions are that Sam must get into base contact with Frodo to win the game, while the Evil player has to stop him. To make things slightly more balanced, allow Sam to use The One Ring, following the rules from Pack 25's Playing the Game. It is worth noting, however, that even with his special rules and using The One Ring, the odds are stacked against Sam.

► SAM VERSUS MORDOR
Armed with Sting and The One Ring, Sam is ready to kill some Orcs and Uruks!



Shagrat™

Dressed in dark leather armour and tarnished chainmail, Shagrat, Captain of Cirith Ungol, is an imposing figure. In this Pack we show you how to paint your Shagrat model in order to emphasise his dark savagery.

Bred for war, the Uruk-hai are remorseless killers who thrive on combat and bloodshed. Shagrat is no exception to this, becoming a Captain through ferocity and strength of arms. Like all Uruk-hai, Shagrat has little tolerance for Orcs, seeing them as a weak, undisciplined rabble. When the Morgul Orc Captain, Gorbag, brings Frodo to the tower of Cirith Ungol, animosities flare over ownership of the halfling's mithril shirt. Shagrat's authority is challenged, and the hulking Uruk is swift to turn to violence. The ensuing clash pits Orcs against Uruks in a bloody battle.

In this Painting Workshop, you will learn how to paint your Shagrat miniature, using dark colours to create the differing skin tones and rusty armour.

◄ URUK-HAI CAPTAIN
Shagrat commands the garrison of Cirith Ungol with brutal efficiency.

PAINTING ESSENTIALS

PAINTS REQUIRED

SHADOW GREY
CHAOS BLACK
ELF FLESH
BLEACHED BONE
BOLTGUN METAL
SCORCHED BROWN
VERMIN BROWN
CHAINMAIL
GRAVEYARD EARTH
BLACK INK
BLUE INK
MITHRIL SILVER
BLOOD RED
BROWN INK

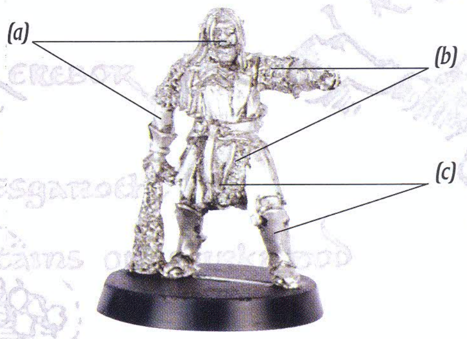
Tonal Values

In Pack 39, we looked at how to paint a predominantly white model – Gandalf – using different tones of white. Your Shagrat miniature requires a similar method to paint, as it is primarily black. In this Pack we look at how to mix different tones of black to distinguish between the different areas of the model.

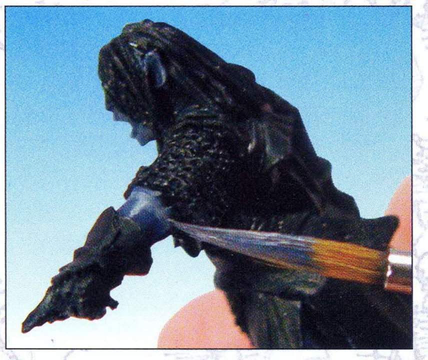
RECAP

Layered Clothing

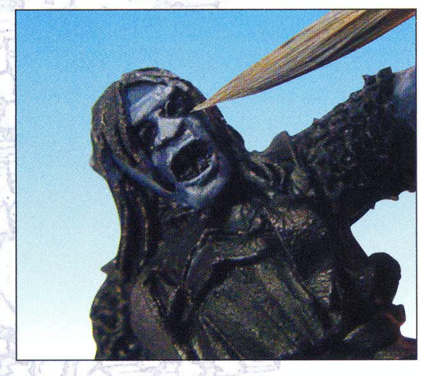
Just like Isildur in Pack 47's Painting Workshop, Shagrat is an example of a figure on which it is a good idea to paint one layer at a time. Starting with the face and other visible areas of flesh, you can work your way out, thereby helping to avoid getting paint on the areas you have already completed.



◄ The three main layers of your Shagrat figure are the skin (a), the chainmail (b) and the remainder of the clothing (c). However, note that there are a few areas of cloth under the chainmail, so these should be tackled prior to the armour.



◄ Since there are fewer prominently raised areas, the highlights on the legs and arms don't need to be too strong.



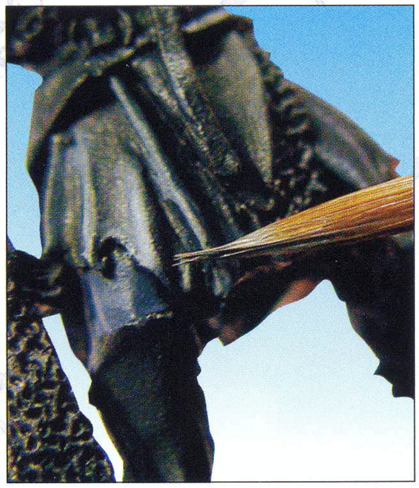
► Careful highlighting can bring out the twisted features of Shagrat's face.

1 Painting the Skin

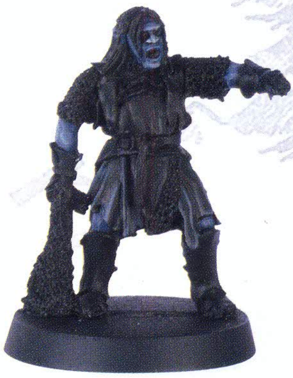
Shagrat, like the other Uruk-hai of Cirith Ungol, has a different skin tone to those bred by Saruman in Isengard. Whereas the White Hand Uruk-hai have a reddish hue to their skin, those found in the service of Mordor have a colouration that is almost blue in appearance. After undercoating your Shagrat figure black, begin by painting the face, forearms and visible areas of the legs with a mix of Shadow Grey and Chaos Black. For the first highlight, increase the amount of Shadow Grey in the mix slightly. For the second highlight, add Elf Flesh to the mix. If you wish, you can add a final highlight by mixing in more Elf Flesh.

2 First Clothing Layer

Although it is the same colour as other areas of Shagrat's clothing, it is a good idea to paint the lower tunic at this point, for the reasons described above. Add a first highlight to the raised folds of cloth with a mix of Bleached Bone and Chaos Black. For the very edges and highest folds, apply fine highlights, adding quite a large amount of Bleached Bone to the mix.



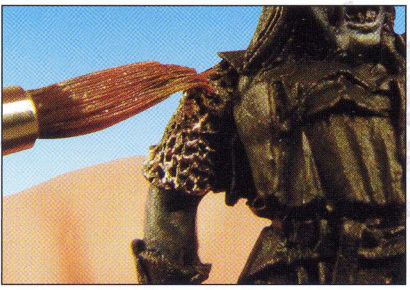
► Remember to keep the highlights as small and sharp as possible, so the overall appearance of the figure stays dark.



► Your Shagrat miniature is now ready to have the next layers of armour and clothing painted.

3 Rusted Chainmail

As well as his sturdy leather armour, Shagrat wears pieces of chainmail, dulled and stained brown with rust and dirt. First, give the chainmail areas on the model a heavy dry-brush with a mix of Boltgun Metal and Scorched Brown. Follow this with a Boltgun Metal dry-brush. Next, to give the chainmail the appearance of having heavily rusted areas, carefully dry-brush small patches of Vermin Brown onto it. Finally, apply a final, lighter dry-brush with Chainmail.

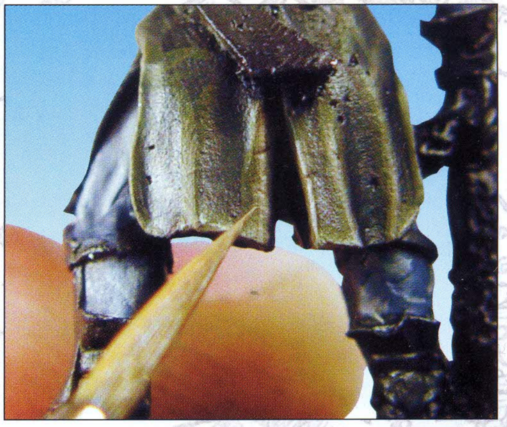


◄ The areas of heavy rusting give the chainmail a rough, patchy appearance.

➤ When dry–brushing, take care not to stray onto any areas you have already painted.

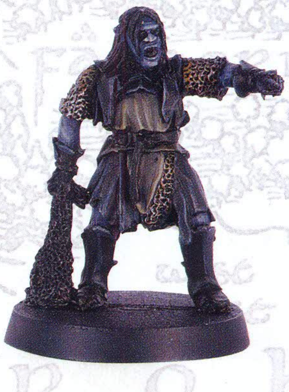
4 The Outer Garments

To add variation to the overall appearance of your figure, you can, if you wish, paint the different areas of clothing with various dark colours. Apply the first highlight to the lower tunic hanging down the back of the legs, using a mix of Chaos Black and Vermin Brown. For the fine highlights, add Bleached Bone to this mix. The majority of the clothing on the upper body can be painted in the same way as the first clothing layer, described on page 13. To add further variety, paint the central piece of cloth – which covers Shagrat's chest and hangs below the belt – with a mix of Chaos Black and Graveyard Earth. Apply the first highlight with Graveyard Earth, then the top highlight with a mix of Graveyard Earth and Bleached Bone.



➤ The brown highlights over the black base colour give the cloth the appearance of being a very dark brown.

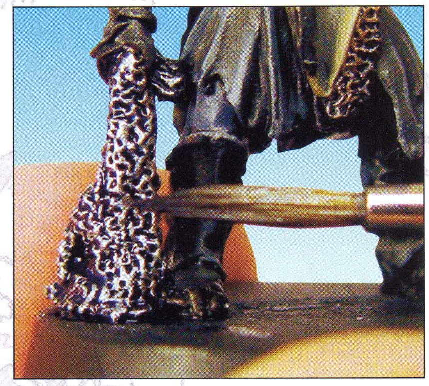
◄ With a dark colour scheme such as this, highlighting is important for defining the edges and contours of the figure.



➤ Although the overall colour of the figure is quite dark at this point, the final details will brighten it up.

5 Frodo's Mithril Coat

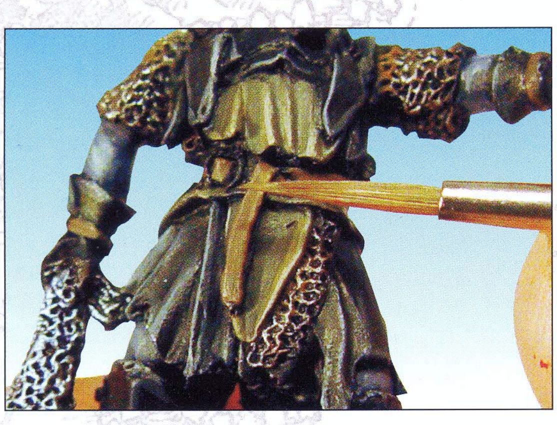
In stark contrast to the dark, dirty attire of Shagrat – particularly his rusty chainmail – Frodo's mithril coat is a gleaming, bright silver. Begin by dry-brushing it heavily with Boltgun Metal. Follow this with a lighter dry-brush using Chainmail. Next, thin down a mix of Blue and Black inks and apply a wash to the coat. When the wash has dried, apply a further dry-brush with Chainmail, then a final light dry-brush of Mithril Silver.



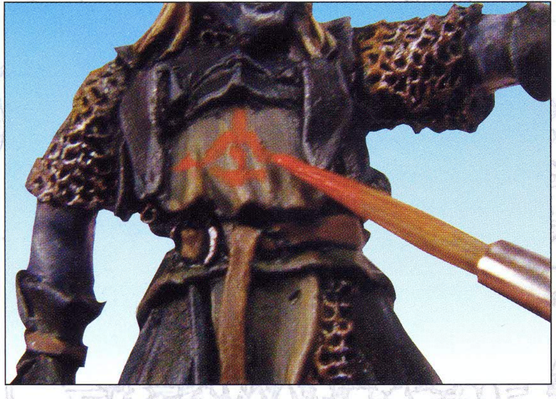
◄ *The bluish tinge given to the mithril by the ink wash contrasts with the dull brown of Shagrat's chainmail.*

6 Finishing Details

The knife on Shagrat's belt is painted in the same way as Gorbag's sword from last Pack's Painting Workshop. Paint the leather straps and boots first with a mix of Graveyard Earth and Scorched Brown, then highlight the edges with Graveyard Earth. Highlight the gloves with a mix of Bleached Bone and Chaos Black in the same way as you did the clothing. To finish off the face, carefully pick out the teeth with Bleached Bone, then paint the hair with Graveyard Earth. Give it a wash of thinned-down Brown ink, and finish with a dry-brush of Graveyard Earth mixed with Bleached Bone. If you wish, you can paint the eye of Sauron on the chest armour with a fine brush, using a mix of Vermin Brown and Blood Red. All that remains is to base the model in the usual way.

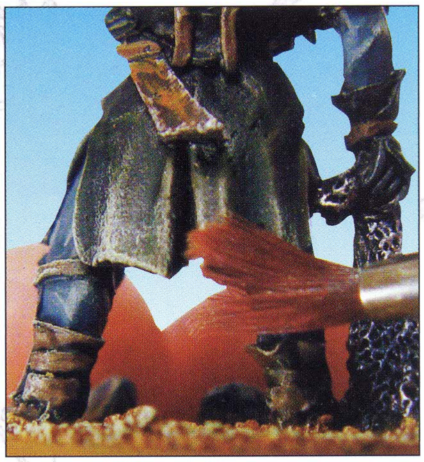


➤ *Narrow areas, such as these straps, require you to keep the highlights small so that the base colour remains visible.*

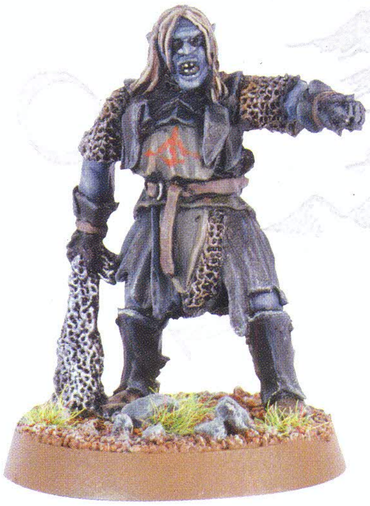


◄ *The Eye of Sauron on the chest is a simplified version of the banner emblem from Pack 42's Painting Workshop.*

> *'Hands off that shiny shirt! That's mine!'*
>
> SHAGRAT™



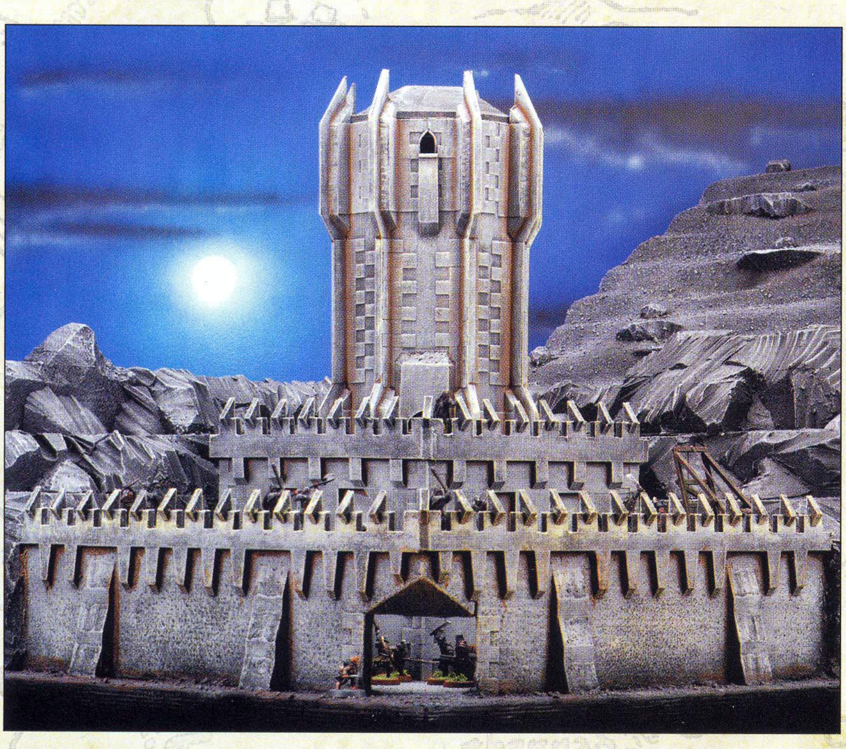
▲ *If you wish, while dry–brushing the base, you can add dirt and dust to the lower areas of clothing.*



➤ *Your completed Shagrat figure, ready to take command of the Cirith Ungol garrison.*

The Tower of Cirith Ungol™

High in the Mountains of Shadow stands the Tower of Cirith Ungol. Built long ago by the people of Gondor, it is now used by Orcs to guard against the enemies of Mordor. In this Modelling Workshop, we show you how to build this fortress to use in your Battle Games.



Along the borders of Mordor stands the outpost of Cirith Ungol, built long ago as a garrison for Gondor. It is now a bastion for the forces of Evil. From its black heights the Orc and Uruk warriors watch the passes into Mordor, ensuring none shall enter. After his encounter with Shelob, it is to this cursed place that Frodo is taken and it is only Sam's courage that can save the Ringbearer from a grisly fate at the hands of his captors. In this Modelling Workshop, we take you through the steps to build the impressive tower of Cirith Ungol, making it compatible with the rest of your modular Mordor terrain.

◄ FORBIDDING TOWER
Dark and brooding, the tower of Cirith Ungol has become part of the cursed land it was built to guard against.

YOU WILL NEED

In addition to the usual Modelling Essentials detailed in Pack 35, you will need:

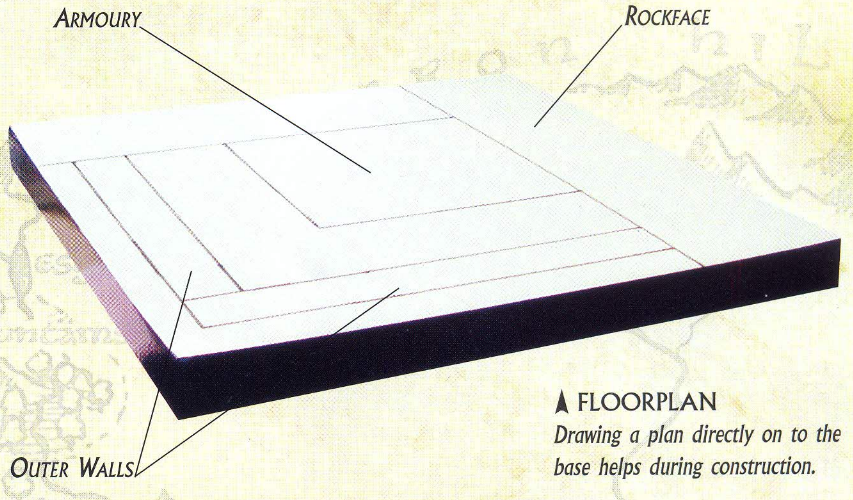
5CM / 2" THICK POLYSTYRENE
DUCT TAPE
WOODEN BARBECUE SKEWERS
2½CM / 1" THICK STYRENE
HOT WIRE CUTTER
FOAM CARD
SQUARE BALSA WOOD ROD
DRESSMAKING PINS
TEXTURED WALLPAPER
MASKING TAPE
THIN CARD
PAINTS AS REQUIRED

Mordor Modular Terrain

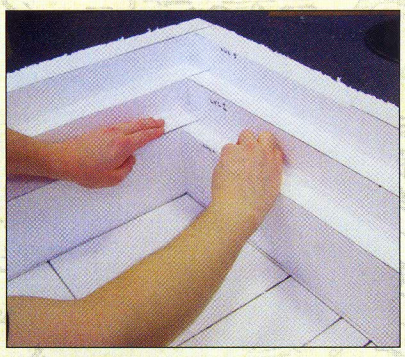
This Cirith Ungol model is quite large and, as such, can be mounted straight onto a modular board section instead of on a base of its own. This means that it can be used with the rest of your Mordor modular scenery in Battle Games of your own devising.

1 The Base

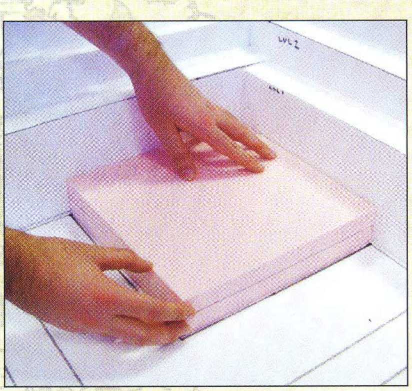
Creating the modular tile base follows basically the same process detailed in Pack 44's Modelling Workshop, although we used a single square of 5cm / 2" thick expanded polystyrene rather than two 2½cm / 1" layers. Wrap a strip of duct tape around the sides of the board to strengthen it as usual. Once the base board is finished, draw a clear floorplan directly onto your base. From this plan, you can work out the measurements you need to create your structures.



▲ FLOORPLAN
Drawing a plan directly on to the base helps during construction.



◄ STEPPED LAYERS
Layering the polystyrene like this will help to create a steep mountain side.



➤ ARMOURY PLATFORM
The raised platform is made from two squares of polystyrene, placed one on top of the other.

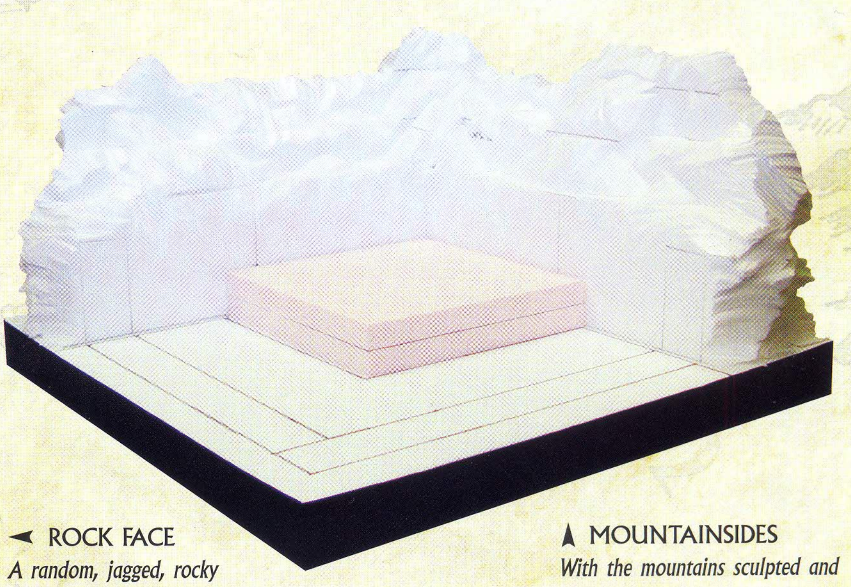
2 Mountains

The Tower of Cirith Ungol guards a high pass in the Mountains of Shadow and is surrounded by broken peaks and jutting rocks. To create this effect, you will need to cut out six sheets of polystyrene to form the mountain face behind the tower. Make the first two of these sheets about 15cm / 6" high, the next two 20cm / 8" high and the last two 25cm / 10" high. Glue these sections to the base, layering them from shortest to tallest, creating the stepped slope of the mountain. Barbecue skewers can be pushed through the polystyrene to help keep the blocks in place. Once the glue is dry, sheets of styrene can be glued down to form the platform that the armoury will stand on.

3 Sculpted Rock Face

Using a hot wire cutter, shape the polystyrene cliff face into a suitably jagged and rocky mountain slope. To break up the step effect of the polystyrene sheets, glue some of the off-cuts of polystyrene back onto the mountainside. This technique is the same one used for the Isengard dam in Pack 32.

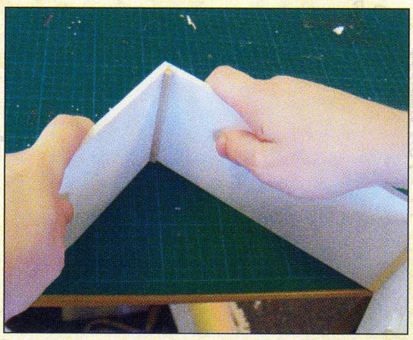
◄ ROCK FACE
A random, jagged, rocky effect can be achieved using a hot wire cutter.



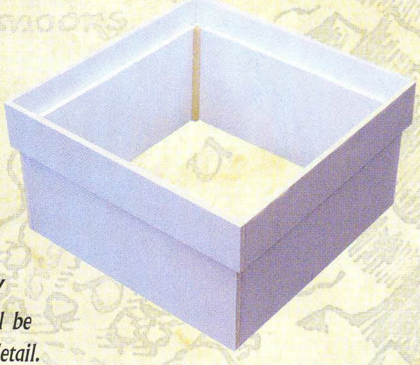
▲ MOUNTAINSIDES
With the mountains sculpted and complete, we can move on to the armoury and tower.

4 The Armoury

A box made from four equally sized pieces of foam card creates the basic shape of the armoury. The construction of this box is similar to that used for the inner walls of the fortress tower as presented in Pack 31. First, cut the four sections of wall from a piece of foam card. To allow models to move around the outside of the armoury, you will need to make the walls about 4cm/1½" shorter than the length of the platform. They can be any height, but about 13cm/5" is probably enough. Once the walls are dry, a further foam card rim is glued around the top to allow for crenellations to be added later and to hold the roof in place.

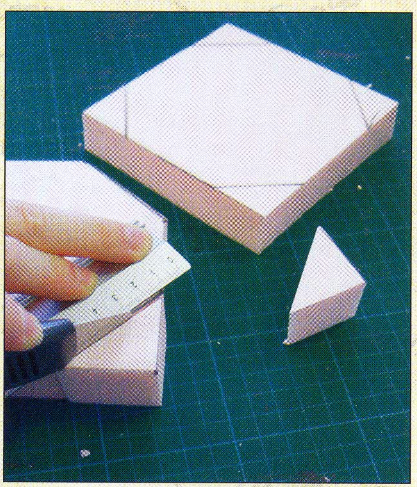


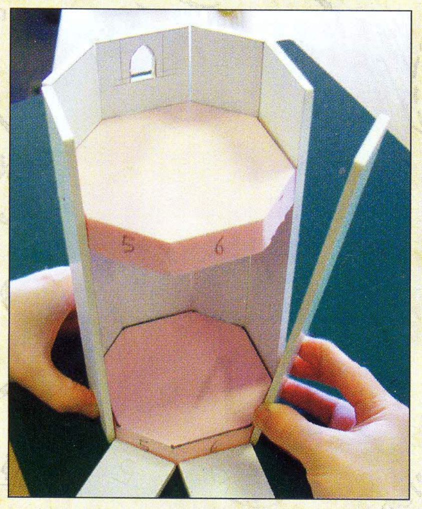
◄ **MAKING THE WALLS**
Once the walls have been glued you can increase their strength by adding a strip of square balsa rod to each corner.



➤ **BASIC ARMOURY**
This simple box shape will be finished later by adding detail.

➤ **MAKING OCTAGONS**
Cutting the corners off a square is an easy way to create an octagonal shape.





▲ **TOWER WALLS**
At this step a window can be cut into one of the walls.

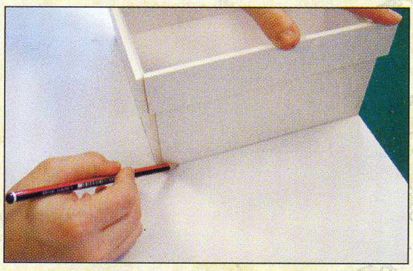
5 The Tower

The tower is created by gluing strips of foam card around two octagonal pieces of polystyrene. To make these octagonals, first cut out two pieces of polystyrene, each 12cm/4½" square. Divide each edge of the two squares into three equal-sided sections, marking them with a pencil. Next join up the marks to make a triangular shape in each corner, as shown. Finally, cut away each triangle until you are left with two octagons. One of the octagons will form the base of the tower, while the other will become the floor of the top room.

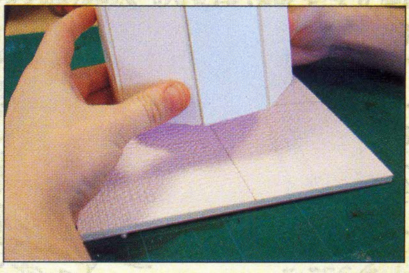
The walls are made of eight separate sections of foam card stuck around the octagons. They should be 26cm/10" tall and as wide as the sides of your octagons. Remember that some of the sides may be wider than others, so measure each one carefully. Next, draw a line across each strip, 5cm/2" from the top. This marks where the floor of the tower's top room will be. On one of the walls, cut a small, arched window just above this line. This will be the window of the top room. Glue the first foam card wall to the side of the octagon and continue gluing the walls in place until you have completed the circumference of the tower. Dressmaking pins can be used to hold all the walls in place while the glue dries.

6 Armoury Roof

Before you can glue the tower to the armoury, you will need to make a roof for it to sit on. Make a roof for the armoury by drawing around the bottom of the building, creating a square. Cut this out and then glue some textured wallpaper to the top to form a stonework floor. Find the centre of the roof by drawing a cross. Then you can glue the bottom of the tower to the top of the roof, using the centre point as a positional guide.



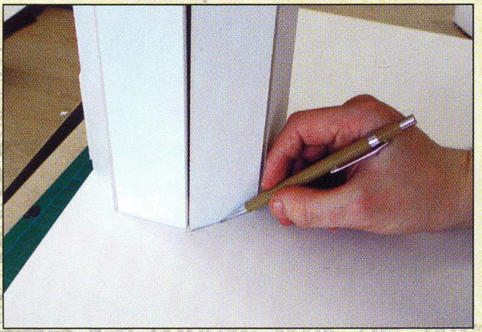
▲ **ARMOURY ROOF**
To ensure the roof will fit, draw around the armoury's base.



▲ **TOWER AND ROOF**
Gluing the tower to the roof makes it easier to remove from the top of the armoury.

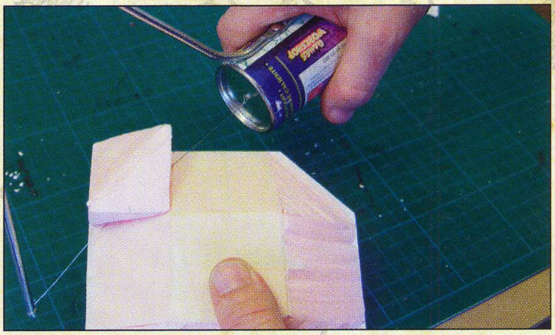
7 Tower Roof

The roof of the tower is made from a piece of shaped polystyrene on a foam card base. To create the base, draw around the top of the tower onto a piece of foam card and cut this out. Next, cut a block of polystyrene that covers this octagon and then, using masking tape as a guide, cut sloped edges off the block with a hot wire cutter.



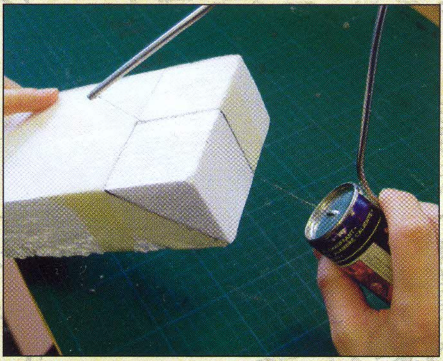
◄ OCTAGONAL SHAPE

Use the tower as a template to draw around to get the correct shape for the octagon.



➤ CREATING SLOPES

Carefully cut slopes down to the edges with a hot wire cutter.



◄ CUTTING AT ANGLES

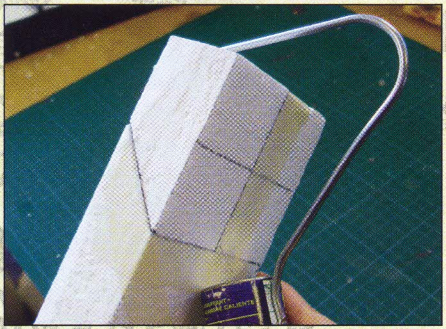
Cutting out this triangular wedge is easy when the edges are masked off with tape.

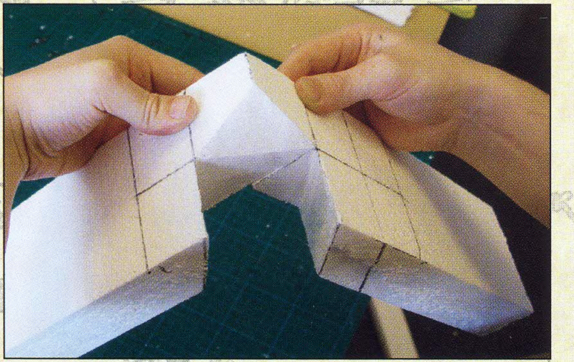
8 Outer Walls

To create the outer walls of Cirith Ungol, cut out two sections of polystyrene the same length and width as shown on your floorplan and roughly 10cm / 4" high. The gateway is made by cutting through the polystyrene with a hot wire cutter at set angles. Mark the backs of both the long and short wall sections to avoid confusion later. Take the short wall and mark a 5cm / 2" square on the back so that it butts up to the floor and the edge where it will meet the long wall. Next, mark a diagonal line along the bottom of the wall that connects the front edge of the wall with the edge of the square on the back of the wall. Wrap masking tape around these marks to isolate the section and then, using a hot wire cutter, cut the section away. Repeat this whole process on the long wall. However, you will need to lengthen the section by a further 5cm / 2" as shown, in order for the gateway to fit together.

➤ SECOND WALL

The second wall is cut in the same way as the first, but with an extra 5cm / 2" added to the length of the shape, as shown.



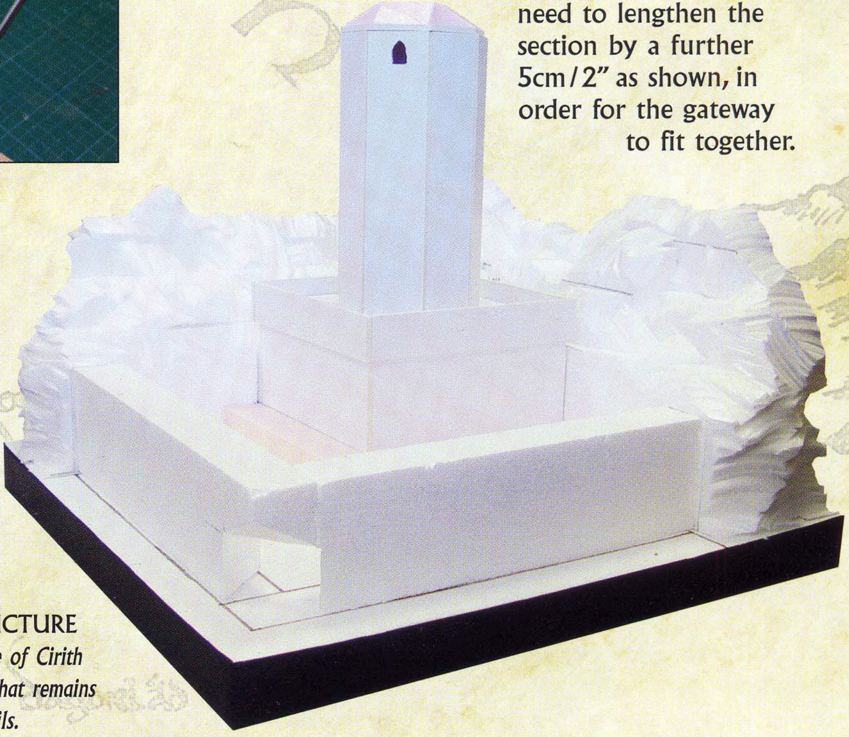


▲ FINISHED GATEWAY

Here you can see how the extra length overlaps to form the gateway.

➤ FINISHED STRUCTURE

Once the main structure of Cirith Ungol is complete, all that remains is to add the final details.

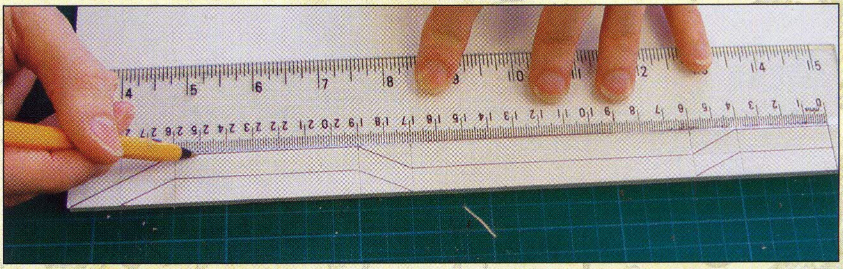


Final Details

Once the basic structure of Cirith Ungol is complete, you can add external details. Here, we present the main techniques we used, but feel free to experiment on your own model.

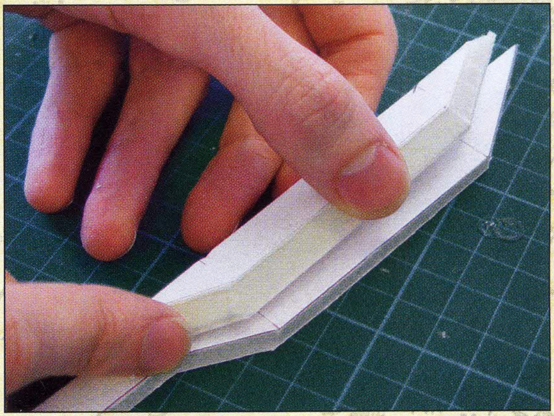
1 Buttresses

In order to give the tower a more distinct shape to better represent Cirith Ungol, we added some buttresses to the eight corners of the tower. These help to hide some of the gaps left from construction, as well as holding the roof of the tower in place. The buttresses are made by carefully cutting strips of foam card 30cm/12" long. The width varies between 1cm/½" and 2cm/1" as shown, narrowing to a sharp point at the top of the tower.



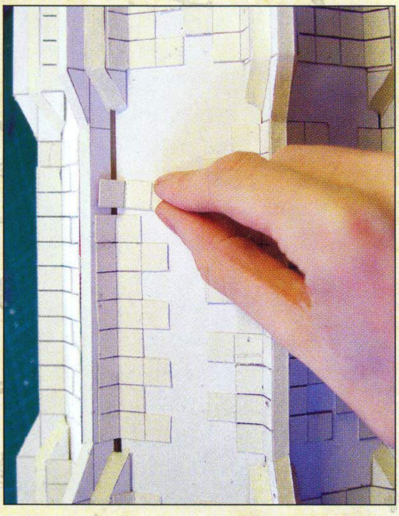
▲ BUTTRESSES

Draw a design you like. Then, once it is cut out, you can use it as a template to make the remaining seven.



➤ THICKER SECTION

Before sticking on the extra layers, angle the edges so they slope into the buttress.



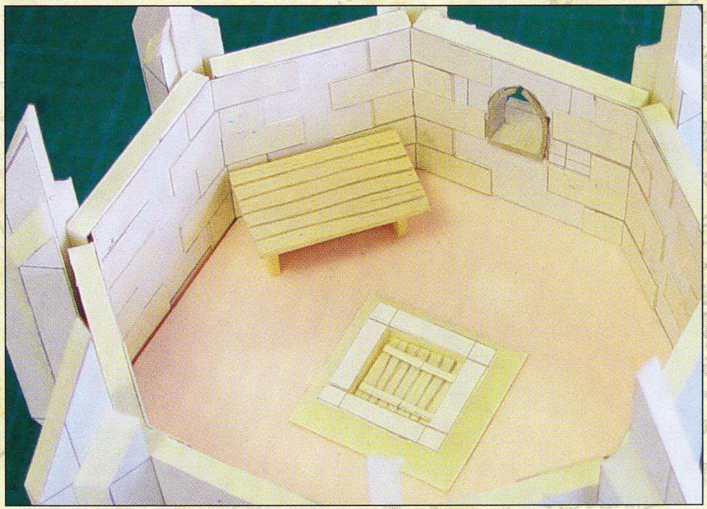
◄ BRICKWORK

Using bricks like this hides any gaps and adds to the final look of the model.

The buttresses can be widened with extra pieces of foam card on either side. After cutting them out you can shape the outer edges with a modelling knife, before sticking them in place. Card bricks are then glued to the outside of the tower, covering the joins. As we needed so many bricks, we cut out long strips and simply scored brick shapes into the card with a pencil.

2 Top Room

The interior of the tower was also given some detail, such as a trapdoor, window frame and table. The trapdoor is made from balsa wood and foam card, with a dressmaking pin as a handle. The window frame is made from thin strips of card. Finally, the table is made from balsa wood in the same way as in Pack 30. Card bricks were added to the inside corners, matching those on the outside of the tower as described above.

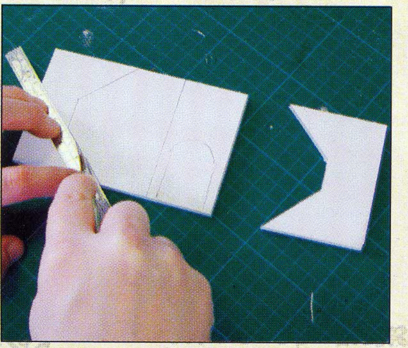


◄ INTERIOR DETAIL

Here you can see how the addition of a little detail can enhance the look of your model.

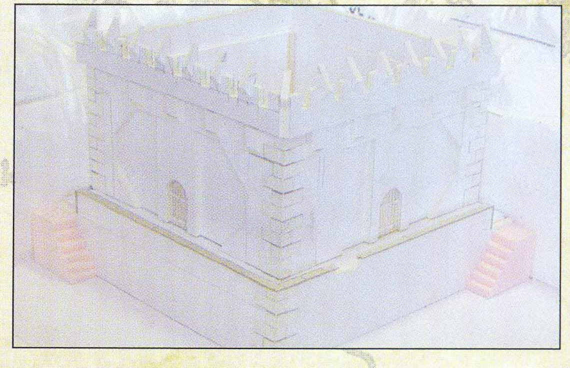
3 Armoury

The armoury and courtyard are given extra pieces of detail to add interest to the basic, plain structure. A shaped foam card layer can be added to the walls of the armoury, while textured wallpaper gives the whole courtyard a cobbled appearance. We added stairs made out of styrene that lead down to the base, and card brickwork to finish off the corners of the walls. Finally, make crenellations for the top of the armoury, as explained in Step 4.



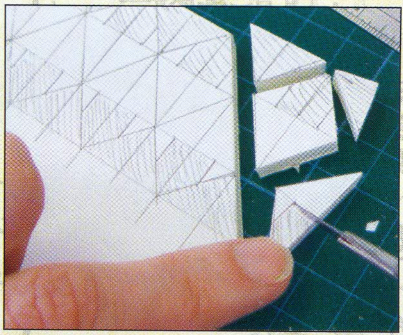
◄ FASCIA

A shaped layer of foam card adds interest and depth to the walls of the armoury.



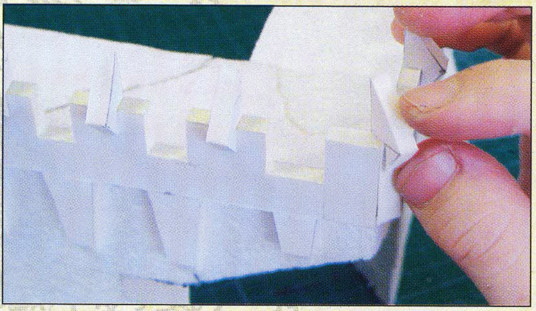
➤ DETAILING

You may find it easier to detail the armoury and courtyard before gluing your outer walls in place.



◄ CUTTING OUT SHAPES

It is easiest to draw out lots of teeth and cut them all out at once.



➤ SHARP TEETH

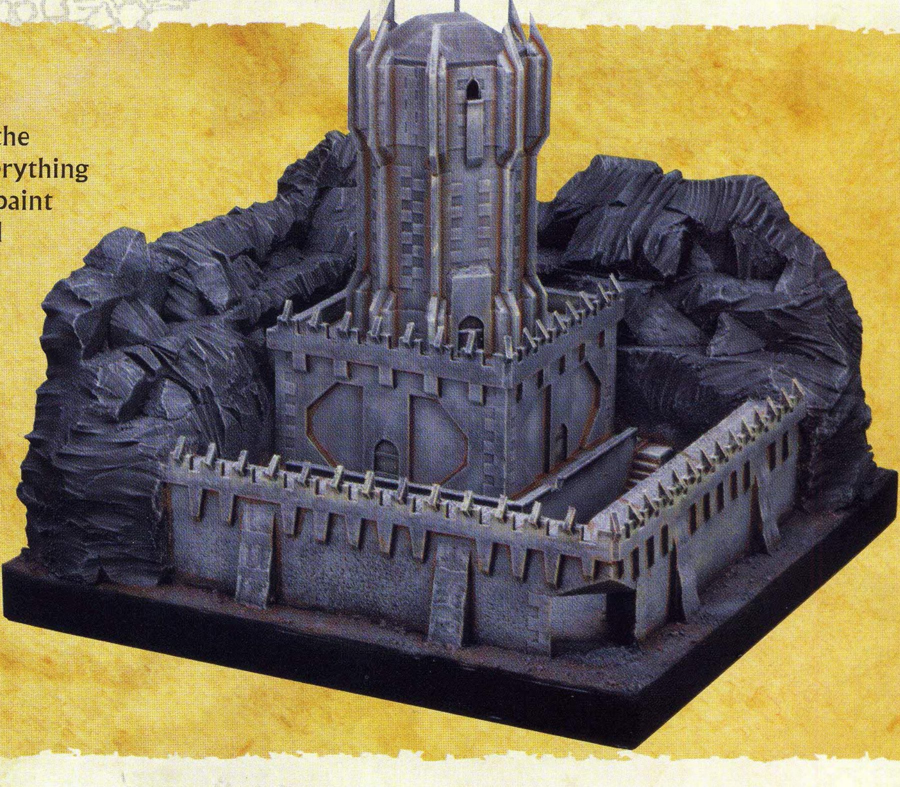
These final additions make the model look foreboding and evil.

4 Crenellations

The basic crenellations are simply cut out of foam card and glued in place. The distinctive teeth that adorn the top of each merlon add a three-dimensional element and give a 'spiky', evil feel to the model. The teeth are made by cutting a diamond-shaped piece of foam card in half and cutting a wedge from the bottom, so that they fit across the top of the crenellations, as shown.

Painting

Once all the detail has been added, the model is ready for painting. Give everything except the doors a coat of textured paint and then undercoat the whole model black. The mountains are painted in the same way as the rest of your Mordor scenery. To give the buildings a worn and dirty appearance, a heavy dry-brush of Graveyard Earth was applied before dry-brushing it grey. A final, light dry-brush of Bleached Bone completes the look.



➤ DIRTY WALLS

Dry-brushing the walls first brown, then grey and, finally, Bleached Bone, gives them an old, worn look.

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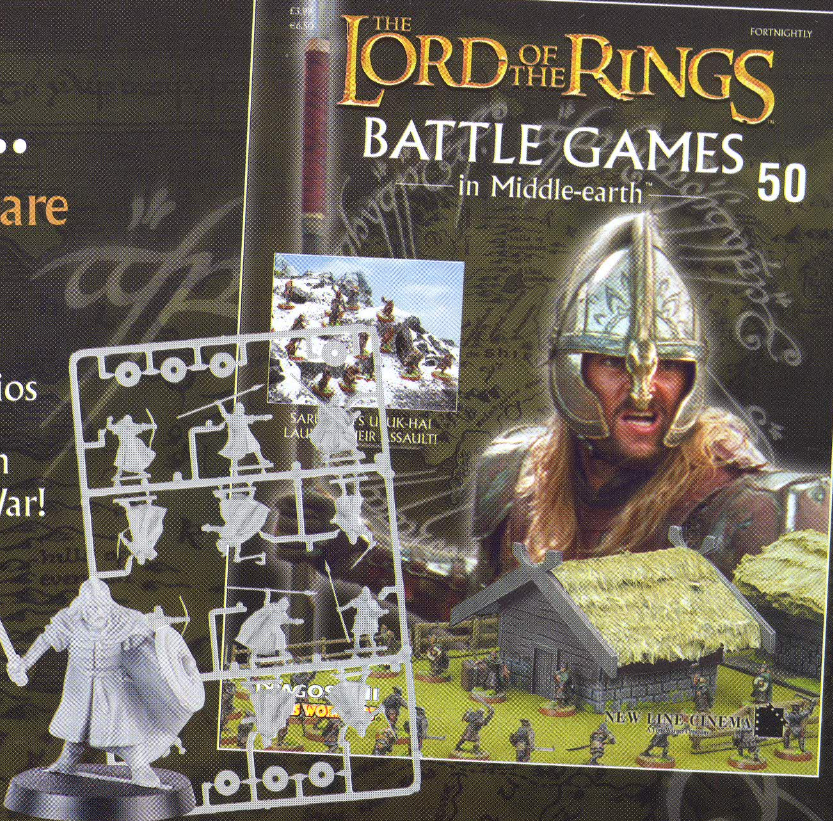
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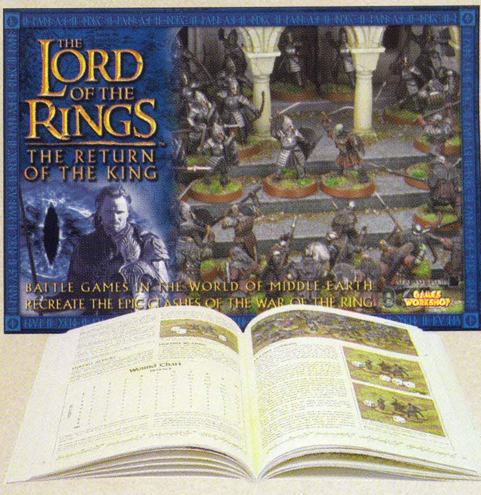
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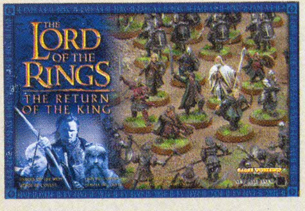
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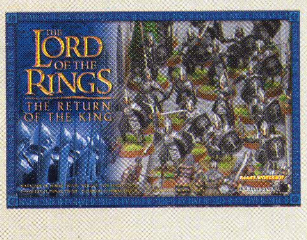
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